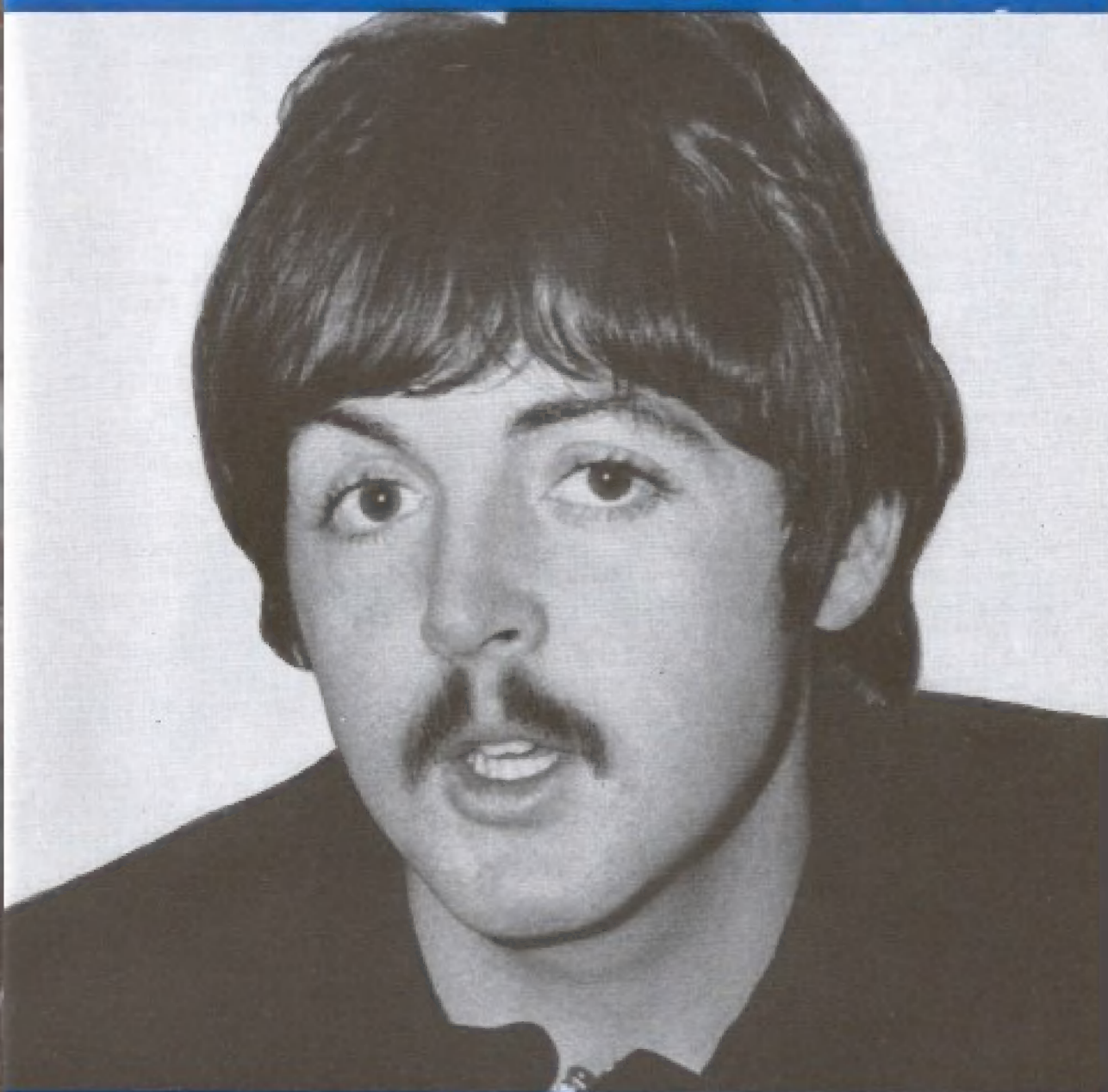


The VISITING RINGO No. **44**
Beatles
MONTHLY BOOK

MAR.
1967
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YEAR



EVERY MONTH

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The Beatles BOOK

The Beatles' Own Monthly Magazine

No. 44, MARCH, 1967

EDITORIAL

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Hi!

TRUST JOHN AND PAUL to do the most unexpected thing! Just when so many people have been saying that the boys have completely forgotten the town where they were brought up, they produce two songs about places in Liverpool that they know well. John used to live very close to Strawberry Fields in Woolton, and Paul often used to go through Penny Lane on his way into town.

THE RESULT is two great Beatle songs which are already capturing a large percentage of the air-waves on all stations. The boys talk about their new single in "Beatles Talk" this month and Neil also reveals many of the secrets of the recording sessions on his page.

THE BOYS also discuss their special television show. It's going to be based on the songs on their next L. P. and it's great to learn that the cameras were in the recording studio recently to film sequences for the show.

I'VE READ so many articles recently—mostly in foreign magazines—reporting that the Beatles would never work or record together again, that I can't help wondering what the writers' reaction was when they heard that a new single was to be released. Now, perhaps, they will all put pen to paper, or rather fingers to typewriters, and apologise for the rubbish that they have all written.

THE FIVE ENTRIES which are runners-up in our "Draw a Beatle" competition are reproduced on Pages 12 and 13. When you see these I think you will realise how difficult it was to judge which should be the winners. The details of our tenth Beatles competition will be announced next month.

I WOULD ALSO LIKE to thank all those Beatle people who have written to the Beatles Book recently. There is always a tremendous pile of letters which deserve to go on the letters' page every month, but unfortunately, only ten or so can be published in any edition. But, whether they are published or not, every one is read and it's always fascinating to hear your stories and views on the Beatle scene.

SEE YOU NEXT MONTH

Johnny Dean Editor.

Ringo drums happily at a session while he smokes a well-earned ciggy.





THE OFFICIAL

Beatles FAN CLUB

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NEWSLETTER

March, 1967

DEAR BEATLE PEOPLE,

Remember the unsigned short-story piece called *THE BELL or I AM A V.I.P.B.* (written by John Lennon's front door bell!!!) in last month's Newsletter? The contribution came in unsigned but within a few days of that issue going on sale **THE MYSTERY AUTHOR CONFESSED!** She is Beatle Person **DAPHNE DAVY** of **VICARAGE FIELDS, WALTON-ON-THAMES** and she phoned up the Fan Club Headquarters in London to reveal her identity. Thanks for ringing, Daphne, and thanks for sending in such an off-beat contribution.

Most of the month's mail has been concentrated on four other main topics. We received and duly passed on to John, Paul, George and Ringo hundreds of **VALENTINE CARDS** from all over the world. There were bundles for Neil and Mal from their personal admirers and even a little pile from male Beatle People for Anne and me.

GEORGE AND PATTIE had a load of February mail—some for George's 24th birthday and some offering Mr. and Mrs. Harrison congratulations on their first wedding anniversary. **RINGO AND MO** heard from a lot of you who remembered their second wedding anniversary at the end of January. On behalf of all concerned—the boys' very sincere thanks for the trouble you all took to join in their personal celebrations.

Then, of course, we had mountains of mail about the new single. Liverpool Beatle People (yours truly included!) were particularly pleased to learn that both "Strawberry Fields Forever" and "Penny Lane" are dedicated to local places very close to the original homes of the four Beatles. John used to live just down from Strawberry Fields on Menlove Avenue, Woolton, and Paul's home in Forthlin Road, Allerton, was a thrupenny bus ride from Penny Lane.

AS YOU KNOW THE SINGLE WAS RELEASED WITHOUT THE USUAL 'A' AND 'B' SIDES BECAUSE THE BEATLES WANTED YOU TO DECIDE WHICH OF THE TWO YOU LIKED BETTER. AN AWFUL LOT OF JOHN'S SPECIAL FANS PREFER "STRAWBERRY FIELDS" BUT OUR FAN CLUB MAIL SHOWS THAT "PENNY LANE" IS THE OVER-ALL WINNER BY A SHORT HEAD—AND WE'VE GOT TO ADMIT THAT "PENNY LANE" IS ONE OF THE MOST CATCHY SONGS THE BEATLES HAVE EVER DONE.



George, John and George Martin listen to Paul while he runs through an organ solo.

As for the special colour-picture sleeves which go with the single—well, it seems like you're all knocked out with that particular brainwave. Of course we've had enquiries from puzzled Beatle People who want to check the identities of each baby photograph. Have you sorted out all four pictures yet? I'll start you off by telling you that Paul's the one in the pram and John is the one with the toy dog. The rest I'll leave to YOU!

It's been great to see The Beatles back on telly this month, starting with the first screening of their two special "film clips" on "Top Of The Pops" on February 16. Hope it won't be too long before we have news for you about the full-length TV Special which the boys plan to make to coincide with their new LP.

QUICKIE POINTS. . . . Elsewhere in this month's issue is a list of additions and changes to bring up-to-date our information on U.K. AREA SECRETARIES and OVERSEAS BRANCH SECRETARIES—if you'd like an OVERSEAS BEATLE PERSON as your pen pal why not write direct to the Branch Secretary of your choice? . . . To our Cambridgeshire Area Sec. GILLIAN BOLTON—congrats on your engagement and to our Bedfordshire Area Sec. MARILYN CAROL—belated congrats on your recent wedding. . . . Received from RENEE MENDEL of ONSLOW GARDENS, LONDON N.10, three photographs of beautifully sculpted silver polyester figurines of The Beatles. Renee had these shown at the Artist Own Gallery in London.

Back next month. Tarrah for now.

FREDA KELLY *Joint National Secretary of The Official Beatles Fan Club.*





NEIL'S COLUMN

Ever since Tuesday, January 31st, I've been inundated with requests for bits of information about the new single. January 31st? Well, that was, just for the record, the day Radio London became the first station to play "Penny Lane" on the air.

So the whole of my page this month is going to be devoted to telling you at least some of the extra things you want to know about "Penny Lane" and "Strawberry Fields Forever".

"Strawberry Fields" was the first number The Beatles recorded before Christmas when their current series of

sessions at E.M.I. began. Two finished tapes were scrapped because John was worried about the tempo—the first version seemed to be too slow, the second sounded right from the speed point of view, but other things didn't come up to the boys' required standard.

The instrumental sound you hear at the very beginning of "Strawberry Fields" is made by a Melotron (played by Paul) which can imitate a variety of other instruments. Here the flute stop was used.

INSTRUMENTS

At one stage George and Paul played tympani and bongo drums and Mal sat in with them on tambourine!

"Penny Lane" has got a lot of people guessing about who sings what. I've seen various newspapers claim that Paul does all the solo singing on this track. Actually John sings with him quite a bit on "Penny Lane". Incidentally this was recorded during the first two weeks of January and the last bits to be added were the harmony voices and those fantastic trumpet figures. One of the country's most famous and most skilled classical trumpet players came in to put those finishing touches to "Penny Lane". In fact Paul had been thinking of all sorts of different ideas before he hit on the trumpet suggestion. The boys all sat round for ages playing the unfinished tape over and over and coming up with thoughts for

filling in with different instrumental bits at those particular points in the arrangement.

MAL PLAYED

Maybe you've already sorted out in your own mind the different instruments—other than guitars and drums—heard during "Penny Lane". That's definitely the simpler of the two arrangements. In fact you can hear (apart from the trumpet) a string bass, flutes, piccolos, a flugelhorn and John and George Martin playing pianos.

For "Strawberry Fields" you've got, in addition to Paul's Melotron, a vast variety of percussion sounds, cellos, trumpets, an electronic drum track by Ringo and a sort of table harp played by George.

QUESTIONS

I hope I've answered some of your questions about the single. It's difficult to remember everything that happens when the boys are working on new tracks because there are four of them and they're all thinking up ideas while we're in the studios. But the result is what counts and it's a great disc, isn't it?

BEATLE BOOK BINDERS

Sorry, but we have no more binders in stock for the moment.

We'll let you know as soon as a further supply is delivered.

Left: Private Gripweed strikes again.



VISITING RINGO

If there were no telephones and John had a bow and arrow—a powerful one that is—he might just be able to send a message to Ringo, tied to an arrow, they live so close to one another.

Once you've negotiated the paths through the rhododendrons, which grow all over the estate in which they live, you arrive at the big wooden gates which mark the entrance to Ringo's Weybridge mansion.

There's a courtyard in front with garages for his cars, facing the massive Tudor-style house. A short walk across and you're at the front door.

ALTERATIONS

Ringo opened the door himself and after exchanging quick greetings, led us round to the back of the house, past Brickyard Builders who are busy on alterations to the garden at the rear. The red, brick-built house has two storeys, but several of the walls have been painted white. At the back of the house is a massive balcony, as you can see in the picture opposite.

Ringo's estate occupies the northern side of a valley. On the other side is a golf course—the one they won't let him join immediately, but told him he had to go on a waiting list.

As you know, Ringo has spent thousands on laying out his garden. As his garden runs down the side of a hill, all the grounds originally sloped downwards, but it has been completely redesigned so that there are a

series of level lawns and terraces, which are connected by paths and steps.

Immediately at the rear of the house is a terrace. The back entrance to the house being guarded by two massive stone lions.

SEVERAL LAWNS

It's a fantastic place to explore because there are so many things to see. Steps lead down from the terrace to the first lawn. All round this lawn are rockeries and flowerbeds and loads and loads of rose bushes. This is where Maureen wanders to find flowers for the house. Below this first lawn is another one, but to reach it you have to walk down a series of steps, past an ornamental pool surrounded by trees and shrubs, until you come to the lower lawn, which must be at least a hundred yards long, with fruit trees dotted all over it. When Ringo takes his dogs for a walk, during the summer particularly, this is where he likes to go. As you know, he has got three dogs, two Airedales, Daisy and Donovan, and Tiger the little white poodle, who is anything but fierce. While Daisy and Donovan go loping around the lawn, Tiger tears after them, yapping like mad.

Don't stop walking yet though, because beyond this lawn to the right is the kitchen garden, and that must be a good 75 yards long. There are all sorts of sheds for the gardeners around the sides, and in the corner farthest from the house is a huge tree. Perched in its branches, about 25 feet from the ground is a tree house.

Ringo told us that the previous owner of the house was the chairman of some rubber company, Dunlops or Firestone, and that he built the tree house for his children. I didn't believe that Ringo had ever been up



there. So he promptly climbed up the rope and through the branches to reach the tree house, while I watched. I think if Eppy, George Martin, or Walter Shenson, the Beatles' film producer, had been there, they would have had a heart-attack at the thought of him falling and breaking an arm, which would have put one quarter of the Beatles out of action for quite a considerable time. But he didn't and as soon as he had reached the house and proved his point, he slid down the rope and was once more beside us.

RINGO'S WOOD

After wandering around the grounds we walked back up to the house and Ringo showed us his wood. It's a corner of the grounds that has just been left in its original state, with fir trees and bushes growing wild. The original owner used to keep a pack of Dobermann Pinchers as guard dogs, in a compound in one corner. Ringo showed us the massive kennels where they used to sleep.

Ringo got an outside contractor to landscape his garden, but the house was completely done out by his own building company. They made all sorts of changes and the two most outstanding rooms in the house are the main living-room, a corner of which you can see in the photograph on the opposite page, and his own private bar.

THE TRUE STORY OF THE BEATLES



If you have not been able to obtain your copy you can still get it direct from:

THE BEATLES BOOK, 36-38 Westbourne Grove, London W.2, England.

Send a postal order for \$16 (inc. postage & packing), U.S.A. & Canada—One Dollar.

The main room of the house is really fantastic. It must be over 60 feet long and 40 feet wide. Bricky Builders completely rebuilt the fireplace, which is made of natural stone, topped by a tremendous log, about 15 feet long, which has been squared off and made into a mantelpiece. An old flintlock rifle hangs on this. Ringo is very interested in 18th century arms and uniforms. He has several old guns and swords and he's obviously quite keen to add to his collection. Also on the mantelpiece is one of those little black boxes with red lights that go on and off all the time. Ringo told us that it was there to collect the electricity in the atmosphere, but then he and John are always thinking up odd reasons for their boxes.

Opposite the massive fireplace is a door leading to the rest of the house, and on either side of the door are shelves filled with gold discs, trophies and other awards that the Beatles have been given. Ringo also had a fantastic loudspeaker system built all around the room, so that when he plays a record, the sound is really terrific.

Ringo usually offers visitors a drink in his bar. This is a little private room which he has had built just like a small pub. The walls are completely panelled. There's a real bar along one wall and there's even a cash register on it with handles for pulling beer, and mirrors and rows of glasses behind the bar. It's called the 'Flying Cow'. There's a sign up on the wall to tell you what pub you're in and the name is also on the ashtrays and other items. It's the room that Ringo and the other Beatles retire to, when they call, so that they can sit and talk. It has a tremendously intimate atmosphere, just like a friendly pub, and from the windows there's a marvellous view over the garden and golf course.

Ringo's house is really fantastic. It's big with beautiful rooms and tremendous grounds, but the master of the house is never satisfied, and, right now Bricky Builders are busy building a cinema onto the Starkey mansion!!!

Top right: Part of the Starkey kingdom. In the corner of a massive main room stand shelves adorned with gold awards.

Bottom right: Ringo brushes his hair into a smart Beatle fringe.





HAZEL ROLLESTON, "Ashdene", St. Brides Major, Bridgend, Glamorgan.

Here are the Runners-up in our *Draw a Beatle* Competition

Hazel Rolleston's painting of John was done very effectively in water colours.

Angela Collins' painting of Paul was also done in water colours, half life-like and half abstract.

We thought that we had seen both Jeffrey Felton's painting of Ringo and Ray Pinner's pencil drawing of Paul in their original photographs before, but they still deserve to be runners-up.

Last, but by no means least, Christopher Hyde Wear's Picasso-like painting of all four Beatles. But what happened to their hair, Chris?



ANGELA COLLINS, Maydenova, Cricketers Lane, Herongate, Brentwood, Essex.



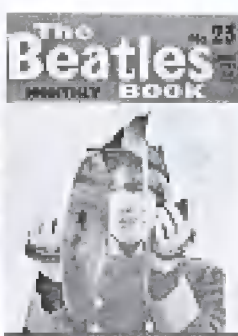
JEFFREY FELTON, 105 Balzdon Road, Blackheath, London S.E.3.



RAY PINNER, 40 Overpool Road, Ward End, Birmingham 8.



CHRISTOPHER HYDE WEAR, 116 Ancaster Avenue, Hull, Yorks.

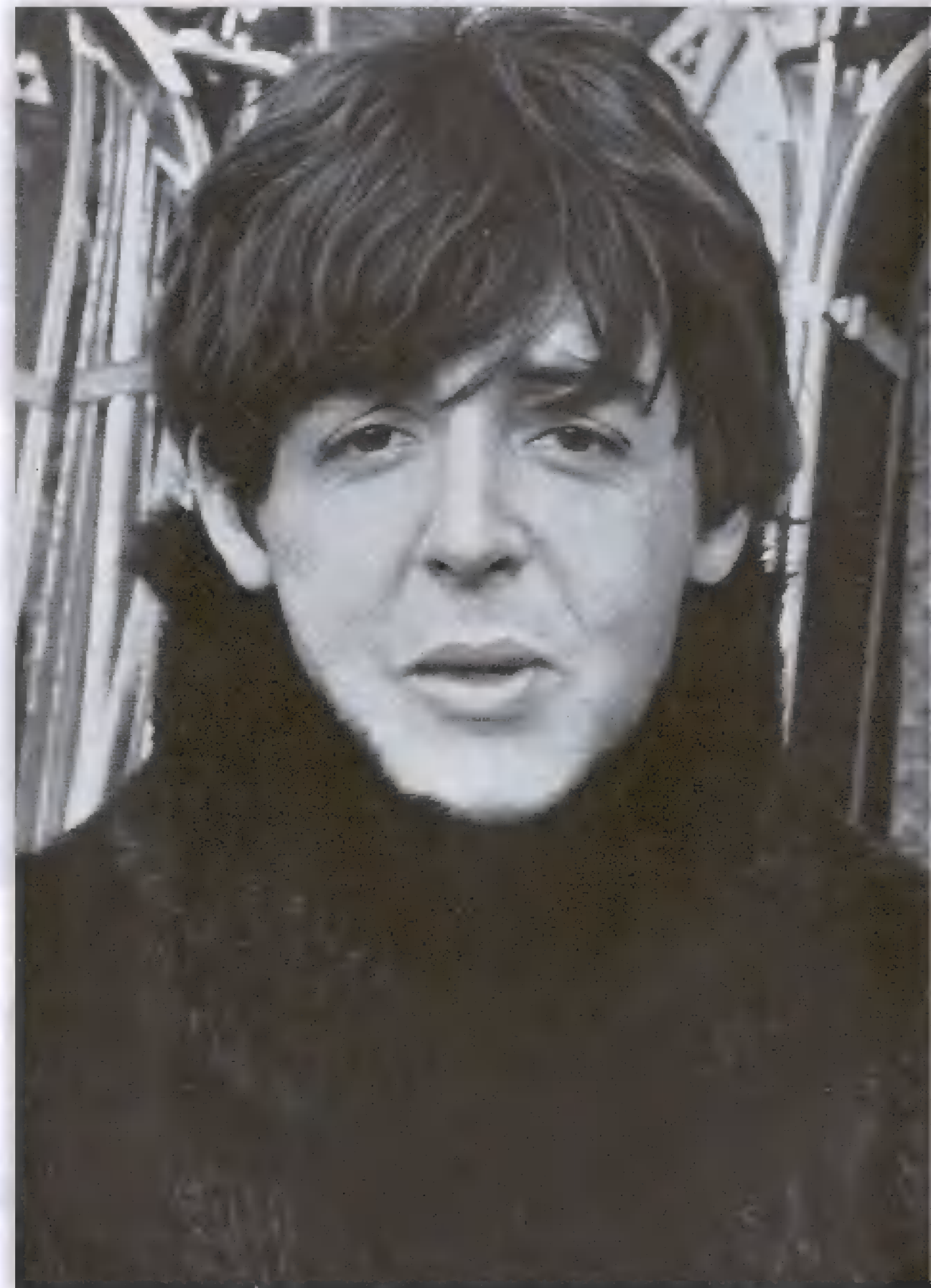


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Paul finds one way to keep warm in the cold during the Austrian filming of "Help".







LETTERS from Beatle PEOPLE

My Dearest Beatles,

I think you're fab, gorgeous and lovable, I always have done, but please, please shave off those nasty moustaches. I keep seeing my wide-eyed innocent cherub-faced Paul hidden behind those horrid whiskers, it doesn't make any of you look any better, and I, along with thousands of others think you look fabulous enough without them. Please don't take it too hard but take it from me, an ever-loving Beatle-maniac, they DON'T suit you.

Yours for ever,
Margaret Sheldon,
38 Vane Street,
Hull, Yorks.

Dear Ringo,

Why is it that you never sing serious songs? A serious song coming from you would be a nice change, and as you are my favourite Beatle I think you could do it better than the others.

Have you any idea of when you will be performing in Liverpool? The last time I saw you was at the Empire on December 5th, 1965. The only trouble was I couldn't hear you for screams.

From a Faithful Beatle Fan,
Paul Askew
1 Oundle Road,
Moreton, Wirral.

Ringo replies:—

"They" don't allow me to sing very often Paul, so I like to sing something happy when I do.

Hi!

I just wanted to say a big thanks for the Beatle Monthlys. It's such a great mag and you can always count on me for a year's subscription! I've loved the Beatles from the start and always will, even when older. They've brought me much happiness when low! Send them all a huge kiss and all my love from me to them.

Thanks again!

Sincerely yours,
Phyllis Diehl, XXX
90 Le W. Franklin,
Berne, Ind. 46711., U.S.A.

Dear Beatles (especially John),

Mr. Al Broday is, as you know, the cartoonies producer. Well, my friend met him and he said he just came back from London and met up with you boys (envy), he also said that the reasons you were

not returning to the States were:

1. You hate planes.
2. The kids get hurt.

As for the first thing: take a boat! (I'll send you my sea-sick pills). It'll be a lovely cruise, and it's safer. As for two, WHO CARES!

You don't know what a thrill it is to say: "Look at that scar! I got it when a couple of dumb policemen carried me off last Shea!"

It's what you call a status symbol, I personally devise ways of meeting you besides the famous one of *Crashing The Barriers*. (One of them worked; it was wonderful.)

Seriously, you'd do 60,000 people a favour if you came back to the States (I repeat: take a boat) (and I'll drive you all around the U.S.).

I heard about "Strawberry Fields Forever" and "Penny Lane". I hope they come out great. I miss you so much! August 24th, 1966 I started my Beatle waiting. Will I still be waiting August, 1967?

Bye,
Joanne.

P.S.—Hello John.

Dear Beatles,

I just came back from a trip to Mexico and wanted to tell you that you're very popular there. They have a great radio station, Radio Capital, that plays your records between almost every other record. Also I met this fab Mexican group, "Los Zignos", who played mostly Beatle songs and sang them well.

Paul, you know Spanish, don't you? Why don't you sing a song in Spanish?

Love ya all,
Pat Smydee,
57537 Mayflower Road,
South Bend, Ind., U.S.A.

Paul replies:—

No, I don't speak Spanish, Pat, but thanks anyway for all the info on Mexico and all that.

Dear Johnny,

I'm Japanese girl, and of course I love My Beatles, Oh, Johnny, I'm very unhappy, because when I saw "Monthly No. 40", I found that Paul thinks their old hits are old-fashioned, but I don't think so, and every Japanese Beatles fan, too. Of course I love their new sounds, but I and our Beatles fans want to hear like their old hits sound too.

So I want to make a written petition for every Japanese fan, for we want to hear like their early years' sounds too.

What shall I do?

If I make the petition, I'll send it to you. Oh! Johnny would you please hand the petition to our Beatles and Brian Epstein, if we make it? Do Beatles sing those songs? But I believe they sing it for our Beatles fans. I make up my mind to make petition. Once more. Would you please hand the petition to the Beatles and Brian, or may I send it at first hand?

Oh, please send me your answer at latest last in February.

I'm waiting for your letter and good answer.

See you again.

Yours sincerely,
Machiko Morita,
298 Takata-cho,
Kohoku-ku, Yokohama City,
Japan.

Dear Johnny,

After reading certain articles about Paul during the month, I felt I just had to write and express my views. The article which really made me flare up was the one about Paul's meeting with Elizabeth Beresford.

How terrible it is that Paul cannot meet any girl without rumours going all the way round the country and if I were Paul I would feel like screaming in exasperation. After all he is still a young, unmarried man, of course he wishes to meet girls and go out with them. It's only natural. I've been wondering who is more to blame for this; the fans or the newspapers for printing it. I suppose most of the blame is the press. But, there again, us fans could help I'm sure. Really, we helped a great deal in boosting the Beatles' fame, and all so well and good, that's what we're here for. But why now, are we so easily swayed? Why do we believe rumours? Of course we would all love to go out with Paul, I for one would be elated if it happened to me, but we are not really helping people who do have the chance, are we? So come on, let's make a resolution not to believe any more rumours, if you are uncertain about something, write to Johnny, he is the only one to believe. Worst of all, don't believe any rumours about Paul's romances. They are only printed to entice you into anger. Most of the time they are complete rot. A mystery puzzle seems to be developing round Paul's love-life, so don't let us get involved. Remember, he is still a human being and feels exactly like us. So put yourselves in his place. Let him act like one of us. And I'm sure we can make his life much, much happier, and that goes for the other three, too.

Johnny, even if you don't print this, please give it to Paul to read as I want him to know I sympathise with him.

Much, much love to all, especially Paul,
Margaret Bull,
Nomad's Niche,
Church Road,
Crowborough,
Sussex.

Dear Mr. Dean,

I would like to take this opportunity to thank you for the wonderful articles you have on the Beatles. You did an outstanding job on "1966 Christmas Extra". I would like to give you a kiss and a hug from all the fans in the U.S. For giving us Beatles Monthly! Will you do me a favour and give these messages to the Beatles, cause I know you have personal contact with them.

Ringo: Hi! I hope Zak will turn out to be something you and Maureen will be proud of. Take care, Luv. George: I wish you all the luck in the world with your sitar, I hope you become another Ravi Shankar!

Paul: I am an American who has a lot of respect and honour for you. I shall always remember you as the 4 Beatles who captured the hearts of many girls. With your music!

John: I shall be wearing my combat boots and a helmet when I go to see "HOW I WON THE WAR". I hope it is a great success.

Truly yours,

Ruth Mason.

Thank you for the time, Luv!

Johnny Dean replies: —

Thanks for the compliments. Ruth, and I've passed your comments on to the boys.

Dear Paul,

I am sending you a bell-pull, because I love you.

I have many pictures of you in my room, and you are the first I look at when I wake up in the morning, and the last when I go to bed.

I think you are fantastic both on records, and in your movies. My friend and I have just seen "A Hard Day's Night" for the second time.

I hope that you will get my letter and the bell-pull.

Love to all, from

Susanne Haslund Jensen.







BEHIND THE SPOTLIGHT

TWO YEARS AGO

by Billy Shepherd and Johnny Dean

March, 1965, just two years ago . . . and a hectic spell of filming for the Beatles. George celebrated his twenty-second birthday while they were in the Bahamas and a unit of 78 joined in singing "happy birthday" in a swelteringly hot spasm of sunshine.

Contract Signed

I mportant, too for George was that just before leaving London he'd signed his own writing contract, for three years, with Northern Songs. He had two titles lined up for the film, so everybody at his birthday party insisted he sang them. And good old Ringo settled straight into his acting self . . . one scene which had even the cameramen in fits of laughter was where he sat on the beach, holding a sea-shell to his ear, whilst he conducted the music he heard from within with his free hand.

But during this first part of March, the boys (wandering around in sun-hats of incredible colours) had little time for anything but work. Occasionally they broke off to go out on specially-hired bicycles, sight-seeing, but generally there were too many fans lying in wait. Phone calls to their temporary headquarters featured an astonishingly high percentage of fans claiming to be from Liverpool and old school chums of one or other of the boys.

And back home, a music paper came out with a shrewd bit of forecasting. In a front page story, they positively demanded that the Beatles be honoured, nationally, by the Government. They didn't think a knighthood would be right . . . SIR Ringo Starr, for instance . . . but some top recognition for their services as an export industry. We all know what was to happen later on!

Back to the Bahamas. Lots of disc-jockeys arrived to try and have a word with the boys. Ringo recalls: "They used to stand on the other side of the road and yell out to

each of us individually. I didn't know what to yell back—I'm a bit slow when it's somebody I don't really know. I think the main idea was to attract our attention so they could get some pictures." Hardest part was keeping the concentration going. But George admitted he couldn't piece the film together in his own mind—it was shot out of order.

"One day we're in a big quarry with a lot of sports cars all over the place. Then we come up from a big hole and find ourselves in a swimming pool, and were fully dressed. Or we're roaring round on the bikes. What do you mean, YOU don't understand it! I don't, and I'm in it."

George queried whether he was meant to be a Beatle or a stunt-man. In one scene he had to dive through a window. After a sleepless night prior to the shooting, he found out at breakfast that there wasn't any glass in the window. In another, he was supposed to fall off the back of a car. But he got through it all unscathed.

But of course there had to be some controversy, and NOT created by the Beatles. Reports started appearing in the American press that the boys had been unco-operative and shown flashes of bad manners. Paul explained this one: "Everybody wants to get through to us, but we've got to put the job in hand first. Some of the people who come seem more friendly than the others. So it's only natural that we should welcome them more than the others. This is only human nature. But somebody gets a bit het up and you get the headlines and people think we've gone all big-time. If people

John pauses for a breather while he was filming the skiing parts in "Help".

interrupt while you're going through a difficult scene then they can't expect to be given the red-carpet treatment.

"Why poor Ringo had to do a scene with John with some smoke bombs and he darned nearly passed out. People thought he was acting, but he wasn't. He was coughing his heart out. You can't expect him to go straight on to a press conference and be all angelic after that, can you?"

Flying Decision

Soon the days in the sun were over and the boys jetted back to London briefly and then went on to Austria, to the snow and the winter wonderland settings. To a sleepy village which promptly woke up as the foursome arrived. George in a dramatic top hat and cape, Ringo in sun-glasses and a crazy cap, John with a French policeman look and Paul in a highly-expensive seal-skin jacket. As they flew over the Alps, they took the decision that their new single, out in April, would be "Ticket To Ride" . . . and if that sounds like a slice out of a film, it also happens to be dead true.

There were scenes involving the boys on a sledge, with Ringo consistently falling off even though the director wanted him to hold on. And again filming was often held up by people charging into camera shot clutching autograph books. There was John Lennon, high in the mountains, creating massive echoes as he yelled: "Mum, I want some tea and a buttie." Anyway his yell reached Malcolm Evans who somehow made the trek up the side of a snow-bound slope, clutching tea in four plastic cups. Ringo dropped into a crevice and vanished from sight . . . to roars of laughter from the watching locals. He retaliated, when he finally clambered up again, by chucking a few snowballs with unerring aim.

After they'd been there a few days, a decoy situation was set-up to get the boys a little freedom. Though they did most of their stunts themselves, the trickier skiing scenes called for four stand-ins, local boys who had specially grown Beatle hair-cuts. The similarity was there so the locals were sent out at night to draw the goggling population away from the tiny bar where

the Beatles did their own relaxing.

Consider another aspect of the Beatles' life at this time, two years ago. We listened in while Paul was being asked if he would be very disappointed if "Ticket To Ride" didn't get to the top right away.

Said Paul, in 1965: "Of course I'd be a bit depressed and disappointed. It would mean either that we'd lost a little bit of ground or that the song wasn't thought, by the fans, as being as good as the others. We don't EXPECT anything to get to the top, but we do hope everything will. Singles, more than LPs, are a constant worry to us. We like something, but other people might hate it. That is their right, but it is still a bit depressing for us. By the very nature of things, you can't expect to be right all the time. Especially if you believe in chopping and changing styles all the way. If you stick in a rut, you're also a loser because you're not even being true to your own ideals."

Of course, "Ticket To Ride" DID get right to the top and it was hailed by most critics as being excellent Beatle material. But the problem exists today as it did then. When you reach a peak of popularity as the Beatles have done, there are thousands who resent it and look for any chink in the armour, any excuse to put the story round that "the Beatles have slipped."

There were a few serious moments during filming in Austria but generally it was hard work and early rising. Ringo reckoned he'd never slept better than he did in the crisp Alpine air. He also hoped he'd come up with the name for the new film, as he had done on "Hard Day's Night". He suggested "Eight Arms To Hold You" and it sounded right enough but it was eventually changed to just "Help!" One thing that worried Paul and John was: writing a song to fit the meaning of "Eight Arms To Hold You", so perhaps it was all for the best that title was dropped.

March filtered on through fun and snow, then, April was on the way, with the new single, plenty television. But more about that next month . . .

Top right: Ringo on the snowy slopes with his double.

Bottom right: George with Dick Lester arranging a scene for "Help".





BEATLES TALK

Recorded press conference excerpts transcribed in question and answer form by Frederick James

Q.: When were "Penny Lane" and Strawberry Fields Forever" written?

JOHN: We thought about writing some songs about places in Liverpool ages ago, I mean a couple of years ago at least. I remember then Paul thought of doing one all about Penny Lane. I started to work on "Strawberry Fields Forever" when I was filming in Spain last October. We had a lot of waiting around to do. Paul did most of "Penny Lane" just before Christmas.

PAUL: Mind you, most of the stuff we write now is unfinished when we go into the recording studio. We use a lot of studio time for doing arrangements and actually rehearsing new songs. That's what happened with these two for the single.

Q.: Last month I asked you about television and you, Paul, said The Beatles would like to do your own programme. Any more details on that yet?

PAUL: Well, you see, it's going to be a whole show built around the next LP which we haven't quite finished. So we haven't finished the TV programme either. A couple of weeks ago we had some cameramen in the recording studio while we were working on one of the LP tracks. If it fits in O.K. that will be one bit of the TV programme.

Q.: This new recording contract which was signed on your behalf by Brian Epstein—what does it mean?

GEORGE: For a start it should mean the end of all the rumours about The Beatles breaking up. Brian signed a nine-year contract for us with E. M. I. Records. That means we want to go on making records—as a group—until at least 1976.

Q.: How about this cinema you're building for yourself, Ringo?

RINGO: Yeah, how about that! I just like movies, you know. We all do.

Q.: We've established that John did most of the composing work for "Strawberry Fields Forever" and Paul's ideas went into "Penny

Lane". Is it coincidence that whoever writes a song is also the Beatle who sings it on record?

JOHN: Yes and no, if you know what I mean. I suppose I write the way I know I can sing even if I don't realise it at the time. But we don't often write entirely on our own—I mean I did bits for "Penny Lane" and Paul wrote some of "Strawberry Fields".

PAUL: The singing bit isn't strictly true anyway because John sings "Penny Lane" with me although everybody keeps saying it's my solo side.

Q.: When you filmed your special TV sequences for the new single why didn't you go up to the actual places mentioned in the songs? Up to Liverpool?

RINGO: We hadn't got time, really. We were in the middle of recording more LP material. That was all in the first ten days of February. So the director, a great Swedish bloke named Peter Goldmann, found a place in Kent. Knole Park Estate at Sevenoaks. It was just right for "Strawberry Fields" and much easier to get to from London. Then they took film shots of the real places in Liverpool to go with the shots of us. All very clever.

Q.: For "Penny Lane" I believe you almost rode horses in Stratford, E.15?

RINGO: What do you mean ALMOST? It was on a Sunday. The horses arrived very late and it was getting dark so we weren't able to film much. Anyway about 2,000 kids all over East London found out about the filming and we nearly caused a couple of traffic jams!

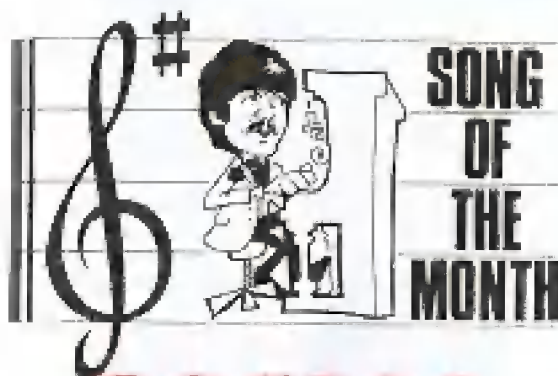
Q.: Whose idea was it to add those extra few seconds onto the end of "Strawberry Fields Forever"?

GEORGE: Often after a recording "take"—you know, after we've taped a number—we just go on playing for fun. This time we decided to put some of it onto the actual record. I don't know who thought of it.



Favourite Pix No.3





DOCTOR ROBERT

Written and Composed by **JOHN LENNON**
and **PAUL MCCARTNEY**

Ring my friend I said you'd call Doctor Robert
Day or night he'll be there anytime at all Doctor Robert
Doctor Robert
You're a new and better man
He helps you to understand
He does ev'rything he can
Doctor Robert

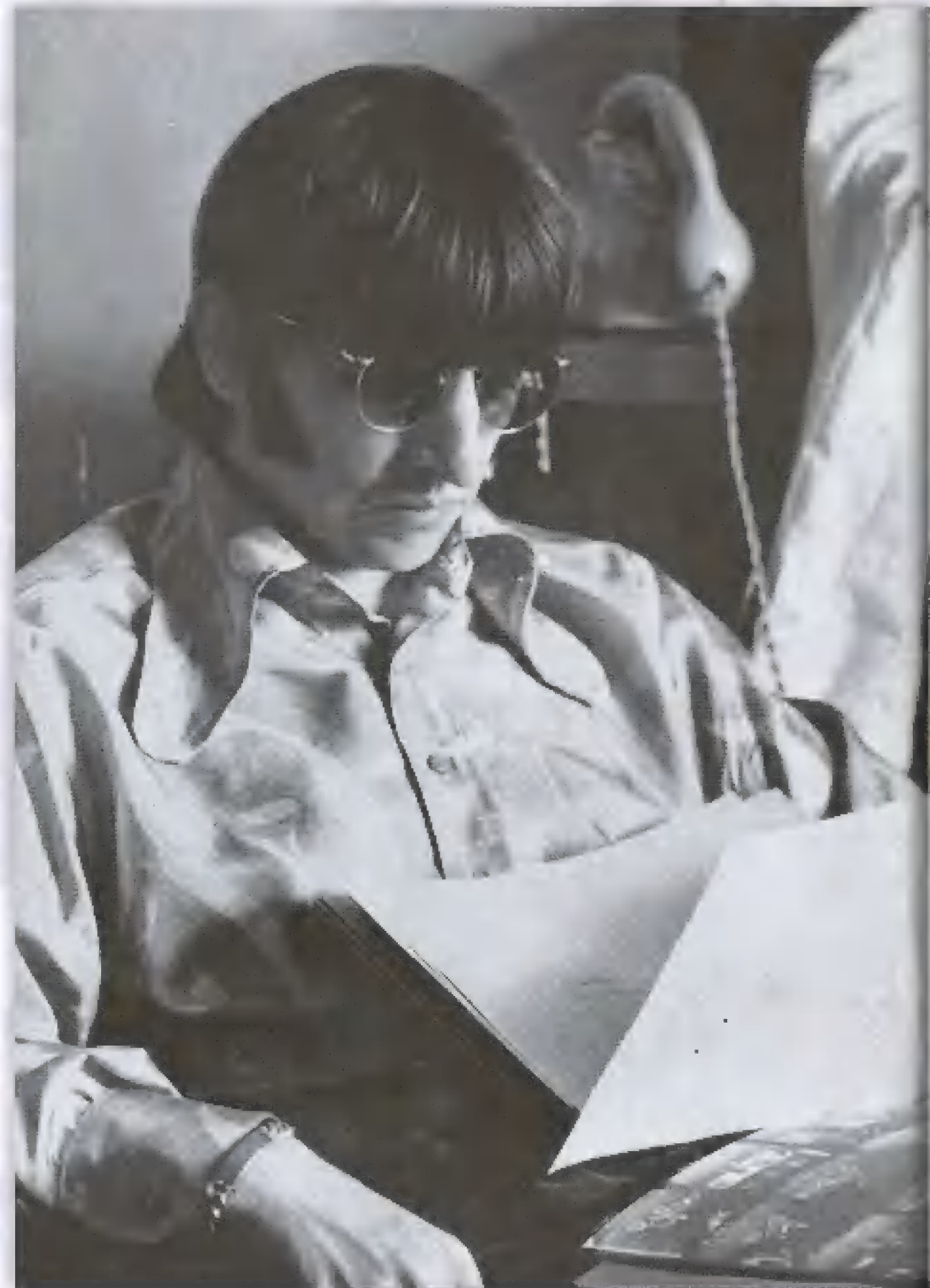
If you are down he'll pick you up Doctor Robert
Take a drink from his special cup Doctor Robert
Doctor Robert
He's a man you must believe
Helping ev'ry one in need
No one can succeed
Like Doctor Robert
Well, well, well you're feeling fine
Well, well, well he'll make you—Doctor Robert

My friend works with the National Health Doctor
Robert
Don't pay money just to see yourself with Doctor
Robert
Doctor Robert
You're a new and better man
He helps you to understand
He does ev'rything he can
Doctor Robert
Well, well, well you're feeling fine
Well, well, well he'll make you—Doctor Robert
Ring my friend I said you'd call Doctor Robert
Ring my friend I said you'd call Doctor Robert (fade)

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George sits quietly at a session listening to a
play back.







BEATLE NEWS

INDIAN INCIDENT

George tells us that while he was in India at the end of last year, he had a nasty road accident. No, he didn't hit another car, but a bullock cart!! After the crash, he got out of his car and dashed over to see if the bullock itself was all right. Fortunately, it appeared to be O.K. and, as far as he knows, recovered completely.

GREAT FRIENDS

The Beatles got on famously with Monkees Micky Dolenz, Mike Nesmith and Davy Jones, when they visited this country during February. Paul was first off by inviting Micky, and road-manager Ric Klein, over to his St. John's Wood home as soon as they arrived. Many of you will have seen the photo, which appeared in the "Daily Mirror" the next morning, of Micky and Paul sitting in front of "Solo" in Paul's music room. John, also, lent the boys his Rolls Royce when they had trouble with their car. And, of course, the Monkees went to that special recording, when Paul conducted a large orchestra.

NEW NANNY

Cynthia Lennon was looking for a nanny for their son Julian. When the Lennons had dinner one evening with Peter Cook and his wife at their Hampstead home, Cyn found Sally Bulloch. Eighteen-year-old Sally used to be nanny to the Cooks' two young children. Cynthia felt that Sally was just the right person and offered her the job. But John had different views. He believes that it is a wife's duty to bring up children, so Sally didn't get the job. Instead of moving into the Lennons' beautiful Surrey home, she flew off to Malta in search of work. But she still hopes that John will change his mind.

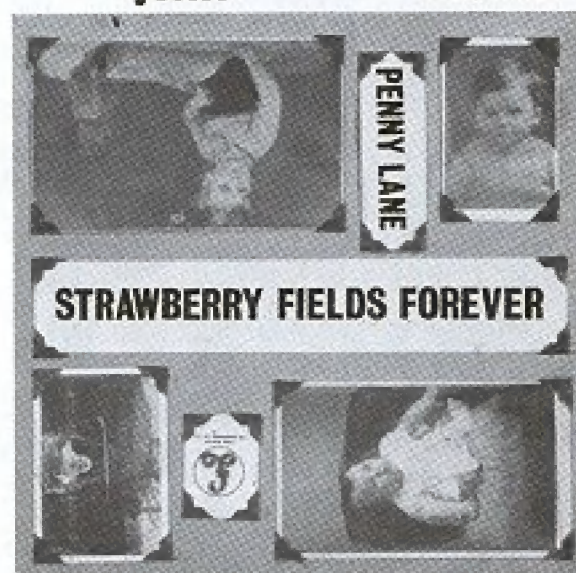
Julian, who is now five years old, is going to school now at Heath House in Weybridge near to John's home.

WHO's WHO?

Just to settle all the arguments over which Beatle is which in those pictures of them on the back cover of the sleeve of the Beatle's new single, "Strawberry Fields Forever"/"Penny Lane", we give you the absolutely definite answer below. Sorry we have to turn one upside-down and two sideways.

JOHN

GEORGE



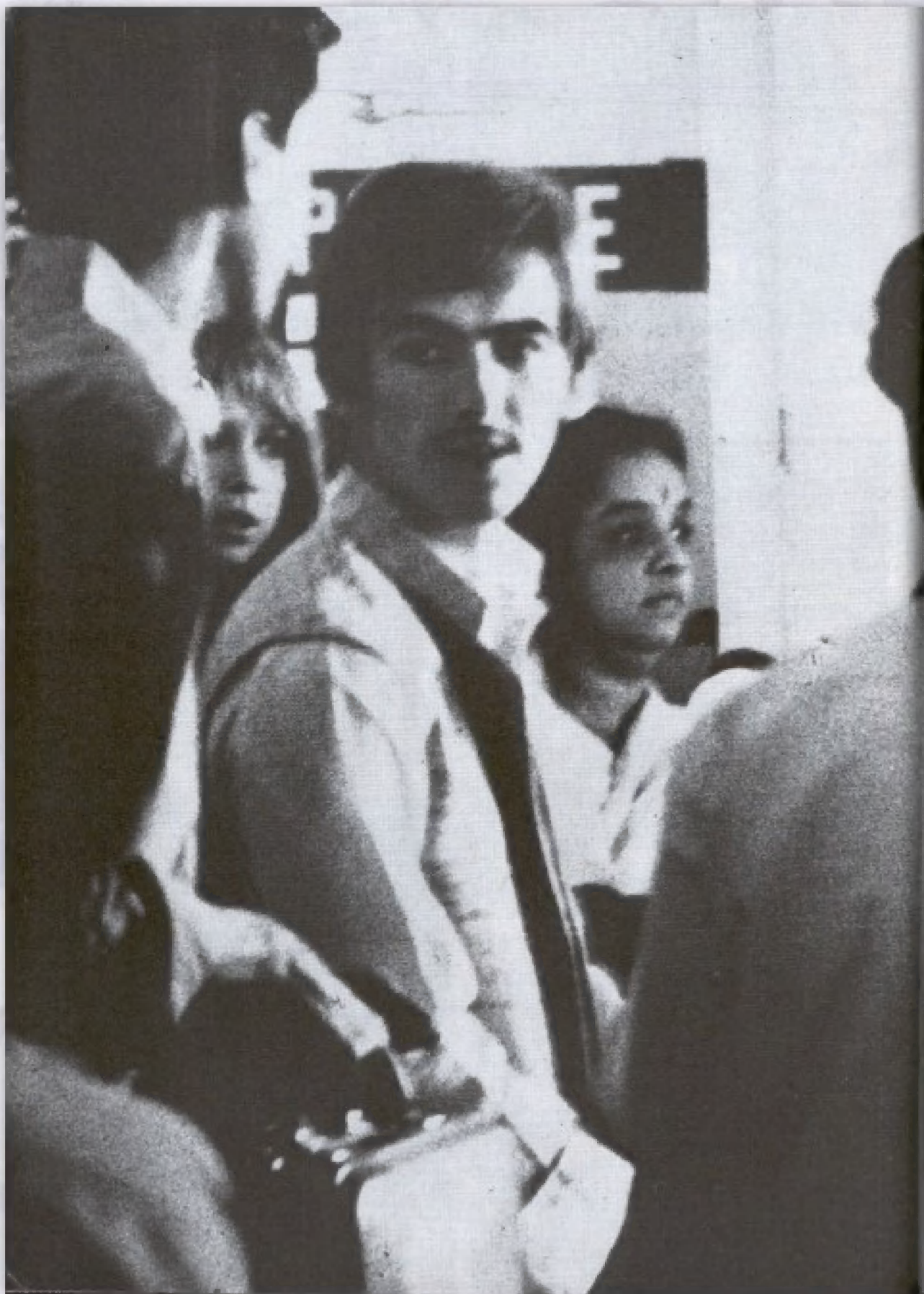
PAUL

RINGO

PRESENT FOR GEORGE

George bought several little trinket boxes, beautifully decorated by Indian craftsmen, while he was in India studying the sitar under Rabi Shankar, and posted them home to himself. They were only recently delivered to his Esher home.

⏏ Ringo flips through a selection of Beatle photographs of himself.





*Above: Paul stops for a chat with fellow skiers during a break from filming "Help".
Left: Look who's peeping round George. It's Mrs. George Harrison. Pic was taken in India.*

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